THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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"THE KINEMATOGRAPH WEEKLY,"

9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

OCTOBER 3, 1907.

Exhibitors' Difficulties. We have often expressed surprise that more enterprise is not evinced in the direction of the opening of permanent all-picture shows, for which, if well conducted, success of a very gratifying kind seems practically assured. We are bound to add, however, that lack of enterprise is not the only, or even the chief reason for the fact that shows of this kind are not so numerous as they might be. So many obstacles are put in the way of the intending exhibitor by various bodies and persons that one can only wonder how those who have attained their end have surmounted them. What with Councils and their occasionally vexatious requirements, the exorbitant rents demanded by landlords, and other difficulties, it is a matter for wonder that London at least should boast even as many shows as it does at present.

Nervous Landlords. The greatest of all the evils to be faced before a start can be made is the landlord, who is frequently seized with horror at the idea that his premises should be used for a kinematograph entertainment. What! Allow one of those instruments and risk the danger of seeing his property destroyed at any time? Never! It is mostly useless to talk to him about iron boxes and the other safeguards insisted upon by the L.C.C., and which make a picture entertainment rather safer than any other kind. He has heard about the fire at Paris a few years ago, and nothing will convince him that a similar catastrophe can be rendered absolutely impossible. The intending exhibitor, after a series of rebuffs, then perhaps gets into touch with a man who can be induced to let his premises. But he will only do so on the strict understanding that all the L.C.C. regulations, and a few of his own, are enforced, and that an extra 50 % or so is put on to the rent to balance an imaginary risk. The exhibitor, knowing that we will get no better terms, closes with this, and suggests that the agreement be prepared at once. No, says the landlord,—we must first of all get the consent of the GROUND LANDLORD!

The Ground Landlord. All the obstacles which the exhibitor has overcome with so much trouble are likely to prove trivial to those which he will encounter in convincing the gentlemen indicated in the last paragraph that his intentions are innocent. The ground landlord is an enviable person in this country; he has sold the premises of which we are speaking, but they will fall into his hands again after a term of years, and meanwhile he has the right to say how the property for which he has received a handsome sum shall be used! Now, it is not hard to see how a person of this character will regard a suggestion that a picture show should be allowed to occupy "his" premises. The necessity of letting the premises to *someone* does not affect him, and he is not tempted by the larger rent, as the leaseholder is. He either has his money in his pocket already, or expects it to be paid regularly by the leaseholder, and the only consideration which affects him is whether there is the slightest risk that picture shows might damage premises which will become his absolutely in a term of years. Of course, there is always that slight

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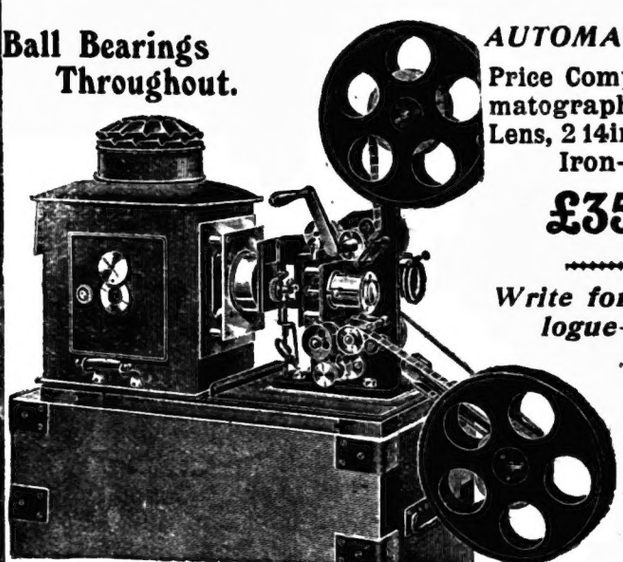
NEW MODEL.

Owing to the great popularity of our No. 2 Projector we have now constructed an entirely new model, and although many of the excellent points contained in the previous machine are embodied in our latest apparatus. it will be found to possess every possible up-to-date movement, and is undoubtedly a cinematograph of perfection.

Ball Bearings Throughout.



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We supply every Requisite necessary to the Exhibitor.

Films FOR Hire.

Our Film Library contains all the best of latest subjects and we are in a position to give you an entire change at any time—place your order in our hands and you will not be disappointed.

We are now booking orders for **"LIFE OF CHRIST"** (coloured, Pathe's). Exhibitors giving Sunday Shows should write for full lists of our many subjects suitable for entertainments of this nature.

We cater for the Million.

W. Butcher & Sons, LTD.

Telegrams—"England, London."
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risk, and it is usually quite sufficient to make the ground landlord put down his aristocratic foot.

The Remedy? In some countries, we believe, the ground landlord is comparatively a tame creature, instead of the autocrat which he is with us. Indeed, it is so, we understand, no further away than in Scotland, where they are better educated than in the South, and where, so long as he gets his rent for the ground, the ground landlord cannot say to what use the building upon it shall be put. Unless we can alter our laws in the same direction, it appears likely that exhibitors will continue to experience the same difficulties. In London these are particularly great, and we have heard of more than one case where the terms have been fixed up and an agreement prepared only to see the ground landlord intervene. In one case, not in London this time, even the ground landlord had been brought to see the reasonableness of the matter, and the exhibitor was congratulating himself, when he received a letter from the solicitors of the ground landlords, saying that they had heard of the matter, and advised their client to refuse his permission to the use of the premises for the desired purpose.

Suggesting Film Subjects. It is very seldom, if ever, that a bare idea, without further thought and working up, forms a source from which an income of royalties may be derived. This especially applies to the kinematograph business. The value of an idea is enhanced when conceived by one possessed with sufficient imagination to evolve the conception into a practical and definite scheme. It is a common thing to hear a person in an audience exclaim, when viewing for the first time a clever plot, that he or she thought of such a scheme at some time or another. If the full truth were forthcoming, it would probably turn out that the speaker thought of a similar idea, but had little conception as to the best possible way of presenting it to the public in the form of a living picture. The fact is, there is more in the working out of details than anyone is likely to suspect, and it is only by passing through a practical experience of the work involved that the full significance of this truth is realised. The subjects on the film market, apparently of the simplest nature, involve patience and skill in the taking, whilst the forethought involved is considerably greater than most would suspect. But to return to the point of method in making suggestions, it is necessary to recognise certain facts before proceeding. Broadly speaking, suggestions may be divided into three grades. First, and least valuable—when it is proposed to use the kinematograph to depict a scene, illustrate a process, or portray an act; which, as far as the originator's knowledge goes, is new; such suggestions being made without any attempt to show or describe how the work is to be carried out. Secondly—The suggestion that is made by a person, qualified to know, in some measure at least, how far the kinematograph art may be applied to the subject proposed,—and Third, suggestion made by one who not only knows the limitations set by the process of taking, but who also provides data as to how the more difficult phases of the subject may be obtained.

A Specimen Suggestion. To illustrate the latter grade of suggestion, we may call to mind a case in point. One day a certain person entered the private office of one of the leading members of the trade and proffered a suggestion for a new film subject. He had not been in the office long before evidence was forthcoming that he possessed an unusual amount of ingenuity and knowledge of the film business. His scheme had been outlined in writing and illustrated by rough sketches, not merely giving the particular arrangement of each scene, but also showing in detail how the various novel effects could be brought about. He had made it a point that each scene should embody some entirely novel effect, apart from the plot itself; in a word, it was evident that he possessed a very extended and practical knowledge of science combined with the general requirements when taking the suggested subject. In a word, the series of views embodied many inventions cunningly devised and arranged to suit the particular plot, and the whole formed a really wonderful concoction of peculiar merit. The film manufacturer, therefore, found no difficulty in forming an idea of the worth of the suggestion submitted, and could readily understand all that had been working in the mind of the author. This example should serve to indicate the most desirable mode of proceeding when making suggestions to makers, and if authors would only follow this method they would have every reason to expect that their suggestions would have a patient hearing.

TRADE CARDS.

Announcements are inserted under this heading for 52 Numbers for 10/6.

KINEMATOGRAPH CAMERA MAKERS.

Charles Urban Trading Co., 48, Rupert Street, W.

KINEMATOGRAPH FILM MAKERS.

Charles Urban Trading Co., 48 Rupert Street, Shaftesbury Avenue, W.

Cricks & Sharp, London Road, Mitcham.

LANTERNISTS.

Hogg, A. R., Trinity Street, Belfast.

Phillips, Edmund, Claremont Studio, Mumbles, R.S.O. Glam.

LIVING PICTURE ENTERTAINERS.

Lightning Travels Co. (F. O. Seyd), "Tivoli" Tourist Station, Strand, W.C.

Macqueen, J. A., Scottish International Picture Co., 9 Great Hamilton Street, Glasgow.

Tivoli Airship Co., 65 Strand, W.C.

West, Alfred, The Anchorage, Southsea, and 95 Mortimer Street, Regent Street, W.

West's (Our Navy, Army and Colonies), Polytechnic, Regent Street, W.

Waller Jeffs, ("New Century Pictures"), Curzon Hall Offices, Birmingham.

MAKERS AND SELLERS OF PROJECTORS.

Charles Urban Trading Co., Ltd., 48 Rupert Street, W.

WALTURDAW.

Latest Top Liners.

The Farrier's Daughter.

Code "Farrier.'

A dramatic story of country life. The farrier's daughter is engaged to a countryman, but is led astray by a rival, with whom she is discovered living by her lover. Finding that she has been ill-used by the villain, whom she is practically supporting, the countryman attacks the latter, the police are called in, the countryman gets the girl, and the villain the punishment he deserves.

765 feet. **£18 2s. 6d.** (Less 33⅓ p.c.)

The Story of a Locket.

Code "Locket."

This is a grand quality film, with thrilling and pathetic interest all through. There is a man, wife, and child. The father is tempted with drink and falls. The son goes to sea, his mother putting a locket round his neck for a keepsake. Years elapse—the son returns, well off. The father is a land shark, meets his son, doesn't know him, tries to rob him of his possessions. In a terrible fight the son is killed; the father discovers the locket and goes mad with fear and drink. The scene alone of the struggle will grip your audiences.

730 feet. **£18 5s. 0d.** (Less 33⅓ p.c.)

The Brother's Sacrifice.

Code "Sacrifice.'

Another dramatic story, powerful throughout every moment of it. There are two brothers—the one a good man, the other vicious. The vicious one takes to poaching, and is just going to be arrested, when the good one comes to his rescue, and gives himself up for the crime. The bad brother becomes a better man, and eventually is a policeman. The good one comes out of prison and attempts to burgle a house for food. Arrested by the policeman brother, there is a dramatic scene between them, and all concludes happily by a family reunion. Most pathetic and charming.

705 feet. **£17 12s. 6** (Less 33⅓ p.c.)

—— New Testimonials arrive daily for the CINEMATOPHONE. ——

The "Walturdaw" Co., Ltd.,

—— 3, DEAN STREET, HIGH HOLBORN, LONDON, W.C. ——

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Topical Pars.

"I **had an answer** to my advertisement before I had seen the paper," says Mr. T. P. Dorman, Northampton.

We **understand** that entries for the operators' examination arranged by the K.M.A. have been received in gratifying numbers.

Visitors to Messrs. Cricks & Sharp's headquarters at Mitcham are requested to notice that they adjoin Mitcham Station—easily reached from Waterloo—and not Mitcham Junction.

This week we have received the following, "I have been a subscriber for about two years and I am very grateful for the splendid information I have gained through it."—Mr. H. Chapman, Johannesburg.

Back Copies—There are a few of each number of our journal from No. 1. Those who desire complete sets should make immediate application, as our stock will soon be exhausted.

An **enterprising** touring concern has taken advantage of the pageant pictures issued by the Gaumont Co. to visit the various centres showing the films of the local spectacles. We notice it has now paid a successful visit to Romsey.

The Midland Railway Co. announce that they are prepared to lend, free of charge, for public entertainments, lantern slides of the beauty spots covered by their system. These include many very picturesque views in the United Kingdom and Ireland. Descriptive books are supplied with the slides.

The special series of films taken for the purpose of illustrating lectures upon Bath and its attractions were recently shown at a special performance at the local Palace Theatre, before the Mayor and Corporation. The lectures will be delivered all over the country, and the pictures are generally voted as likely to greatly add to their attractiveness.

A **Newcastle** newspaper suggests that the lantern could be used with effect at the election for the local City Council, which comes off in November. A picture postcard has already been used to set out one of the alleged blunders of the present members of the Council, alluded to as "The Ouseburn Muddle," and it is thought lantern slides could be used against them with still greater effect.

The Markets Committee of the Guildford Town Council have recommended the Council to let to Mr. Walter Payne a space 30 ft. by 60 ft. at the bottom of the cattle market, for an animated picture show for two weeks, in consideration of the sum of £8. The Mayor said that provision would be made in the agreement for the apparatus to be properly fenced in for the public safety. The report was adopted.

Camera House Football Club.—(W. Butcher & Sons, Ltd.). This Club played its opening match this season against Stanmore Villa at home on their private ground at Highams Park. For the opening match of the Club, the kick-off was made by Mr. Frank Butcher. During the first half of the game, the Camera House team were somewhat outplayed, but the second half was much more evenly contested, although they could not keep their opponents from scoring, Stanmore winning by 4 goals to nil.

The British Cinema Co. continue to give good shows at the Balham Empire Theatre. The program on Friday last included "Luisitania," "A Knight Errant," "Limburger Cheese," "Good for Evil," "The Page Boy and the Baby," "Motorist," "Father Buys a Ladder," "Coiner's Daughter," "Corsican's Daughter," "Torpedo Attack on Dreadnought," "Gipsy's Bride," and "The Short-Sighted Cyclist." We were pleased to find a much larger audience than was present on our previous visit, and there is every indication that the shows are more and more popular.

Mr. John W. Farrel, of the Kinematograph Department of the Edison Manufacturing Co., writes:—"The Edison Manufacturing Co. have been receiving every little while a copy of your publication. The writer has full charge of the production and sales of films put on the market by this company. Your weekly, together with others, is of interest to me. The Company receive regularly all publications of this nature printed in the United States, but do not get yours. As I consider your paper of value to me personally, I would esteem it a favour if you would advise me the lowest price in American currency at which you could enter my subscription for one year.

Three of the monthly papers which will be read before members of the Sheffield Literary and Philosophical Society, in the coming winter, will be illustrated by lantern slides. Sir Charles Eliot, K.C., M.G., is contributing one, his subject being "Burma." It is down for the March meeting. Professor Patten, M.A., and Mr. E. S. Forster, M.A., are also giving illustrated papers.

Mr. Ivy Baldwin, a tight-rope performer, while walking a wire rope stretched across a canon at Eldorado Spring, United States, at a height of 583 ft. from the ground, suddenly lost his eyesight, when fifty feet from the end of his journey. He retained his nerve, however, and, calling to the men at the end of the wire, he guided himself by their voices, and landed in safety. Feats of this dangerous nature should be kinematographed, and thus be put on permanent record for exhibitions. The taste for sensational performances would not, perhaps, be fully satisfied, but it would at least render further risk of life unneeessary.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

AMATEUR EXHIBITORS.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—I had hoped that someone would have had something to say this week upon the letter signed "Exhibitor," and your remarks at foot in the issue of September 19th. I quite agree with him that it is a dangerous practice for an inexperienced person to work a kinematograph, and the circular may do harm in that way; but his chief complaint, reading between the lines, is as to price cutting. This is also shown in many other parts of your paper—take, for instance, the letter signed S. J. Henry, Secretary of an Association to keep up the price of labour, under the cloak of public safety. This is not good for all concerned.

Which leads me to your assertion "That an amateur should not be allowed to use a kinematograph in public under any circumstances." Now, Mr. Editor, you have reason to know that I own a Gaumont's Professional Chrono., and you know that I am an amateur. Are all amateurs to retire from doing good for charities? Am I to advertise at once my machine in your columns, or am I only to give exhibitions in the bosom of my family, so that if any accident occurs it will be my own people who are hurt, and not the paying public? Perhaps you now hold that an "amateur" should not have a "professional" machine. Look up the list of serious accidents, and chronicle whether the exhibitors were amateurs or paid servants. I think you will find, the latter. Why? Because familiarity breeds contempt. Besides, an amateur is far more careful, because in nine cases out of ten he is working his own machine, which he knows all about. What do the manufacturers say? Will they be satisfied with only selling their projectors and films to professionals (sic). Will you be satisfied if the trade only take your paper? I only started again last month, and perhaps I should not have done so had I seen the above remarks and known your ideas—although I am still hoping, like your New Zealand friend, that a little more of the *Optical Magic Lantern Journal* style will come to the surface.

And now a question to finish with, that has bothered me since your start. Why should you spell the name of your paper with a K? You even go so far as to advertise volumes of the *Optical Lantern and Cinematograph Journal* as *Kinematograph Journal*. This is nothing to do with the office boy; I only want to know to improve my knowledge.—Yours faithfully,

"Amateur."

P.S.—I enclose my card. If I signed my name I should be inundated with circulars from firms who wish to foster the amateurs' trade

[Our correspondent raises many points, the answering of which in full, owing to pressure on our space, we are obliged to postpone until next issue. We may point out, however, that our objection to the use of a projector by an amateur was purely owing to the fact that most amateurs have not sufficient knowledge to use it correctly. Many of them have probably no knowledge of the instrument at all above that to be gained from the hiring firm's circular. Our correspondent, who owns his own machine, is in quite a different position to a person who decides to give a show with a hired instrument without any previous acquaintance with it.—Ed.]

The Hepworth Manufacturing Co., Ltd.

New Hepwix Films.

Another exceptional production in which Black Beauty and Rover surpass themselves.

No. 1751.

Dumb Sagacity

Or, CAUGHT BY THE TIDE.

A small child, after spending some time with her two pets—a dog and a horse—walks towards her home, and explains to a maid her next movements. Leading her horse back to his comfortable stable, she races off with her dog at her heels towards the sea. Springing over one breakwater after another she chooses a spot and sits down on the sand. Removing her boots and stockings the girl races to the sea, mad with delight, the dog following closely. Bounding from rock to rock, they ultimately settle themselves comfortably on one which affords them plenty of room and a good open view. The dog is fondled lovingly by his mistress as they sit side by side, and they both appear extremely happy, little heeding time or tide. After some time the little maid jumps up with thoughts of home, but glancing at the water she is alarmed to find it has advanced almost to the height of her resting place. Clutching the rock firmly she endeavours to touch the bottom by lowering herself into the water, but in terror she discovers that upon every side the water is much too deep. Standing up she looks around despairingly for help, and is almost upon the verge of tears, when her dog, by jumping about eagerly, draws her attention towards himself. Fully understanding his almost expressed desire she sends him for help, and the fond animal jumps into the water, swimming quickly towards the shore. Running over the beach the dog speeds homewards, and going to the stable he makes his wish known to the other pet animal. Horse and dog start off to the scene where their mistress is in danger, at a fast pace, the dog leading the way impatiently.

The scene on the rock where the girl now stands is indeed an alarming one. The poor child anxiously waiting and watching, with the waves breaking every now and again over her feet. As she sees her dumb companions approach, her sinking hopes revive, and she claps her hands with delight as the fond animals, fully understanding the danger, go quickly to her aid. The horse walks closely to the rock, and his mistress, scrambling on his back, is carried carefully to safety.

At the child's home parents and servants are alarmed at her long absence. They are just about to leave for the beach, when the dog rushes in, followed by the horse and rider. The father clasps his girl joyfully in his arms, and listens to her tale of rescue with feelings of gratitude to the two noble animals.

A pretty tableau is the finish of this beautiful picture. The girl caresses her rescuers, and rewards her horse with pieces of sugar.

Length 450 feet. **Price £11 5s. 0d.**

Discount as Usual.

This sunject has been described by all who have seen it as "the finest film ever produced." We shall be pleased to show it if you will kindly give us a call.

The Hepworth Manufacturing Company, Ltd.,

15/17, CECIL COURT,

CHARING CROSS ROAD, LONDON, W.C.

Telephone 2451 Gerrard. **Telegrams—"Heptoic, London."**

Round the Provinces.

Coming Fairs.—At the following towns many showmen will be using films. We give the approximate population of the various towns, in order that manufacturers may readily form an idea of the importance of the respective fairs :—

	Pop.	Oct.
Winchcombe	3,000	5
Wibsey		5
Nelson	33,000	5
King's Norton		7
Alcester	3,000	8
Colne	24,000	9
Tewkesbury	5,000	10
Leicester	212,000	10
Ashton-in-Makerfield		10
Henley-in-Arden	2,000	11
Warwick	12,000	12
Stratford-on-Avon	8,000	12
Blackburn	128,000	12
Dundee	162,000	12
Hull	241,000	12
Shipstone-on-Stour	2,000	15
Goole	17,000	19
Wigan	61,000	19
Padiham	14,000	19
Stow-on-the-Wold	1,000	24
Stratford-on-Avon	8,000	25

A good program is presented at the St. George's Hall, Bradford. "North Wales," "Dinorwic Slate Quarries," "A Cruiser in a Storm," "Short-Sighted Sportsman," "The £100 Note," and "The Maniac Juggler" are the principal subjects.

At the Town Hall, Rotherham, Fabbro's Electric Singing Pictures are the attraction. The pictures cover a great variety of subjects, and are wonderfully steady. At frequent intervals popular entertainers enliven the proceedings, and the show is undoubtedly one of the best of its kind in the district.

Mr. Sidney Carter's animated pictures are again at the Public Hall, Barnsley. "The International Horse Show at Olympia," "Hunting the Hippopotamus," "The Stolen Pig," "Tommy's Box of Tools," "Wipe your Feet," "The Tramp's Revenge," and "H.M.S. Dreadnought" are the subjects.

Curzon Hall. Despite their long stay, the success of Mr. Waller Jeff's New Century Pictures does not appear to be on the wane, and Curzon Hall is still crowded at both performances. Among the additions to the program are "The Goose Chase," "The Suffragette Wife," and "The Would-be Athlete," all of which are well received.

King's Theatre. The 67th consecutive week of animated pictures at the King's Theatre, Nottingham, was inaugurated last Monday, when the management placed another excellent program before two capital houses. Topping the bill was "A Soldier's Jealousy," and "Genevieve of Brabant," "The Japanese Girl," "Uncle's Legacy," "After the Fancy Dress Ball," "A Boy's Half-Holiday," and "The Mischievous Girls" were also well received.

The promoters of the Excelsior Animated Pictures, which are being shown this week and next at the Provident Hall, have every reason to be satisfied with the success attending their first visit to Rochdale. As was only to be expected in a town where this type of entertainment is very popular, the displays have been largely patronised. The program includes, for the most part, humorous sketches, and the pictures are clear and steady.

The "A1 Animated Pictures" in the Public Hall, Baillie Street, Rochdale, maintain their popularity. Large audiences are attending the entertainments this week. Through the kindness of the management the old folks of the town were entertained to a matinee performance on the 17th ult. Tickets were distributed through shopkeepers in the town, and by the time the entertainment commenced about 1,600 persons (each over 60 years of age) had assembled in the Public Hall. Many of these had never before witnessed a kinematograph exhibition, and their naive ejaculations of astonishment were frequently most diverting. The Chronophone was another source of surprise to the aged visitors.

At Barnstaple Fair last week, Anderton and Rowland presented the latest film subjects in their splendidly-appointed show, with the result that a large patronage was enjoyed.

On the 28th ult, at the Queen's Hall, Hull, a special set of bioscope pictures was shown. It was an evening with Indian missionaries, and the proceeds go to the foreign mission field.

The Raymond Animated Picture Co., with an entirely new set of pictures, including the bombardment of Casa Blanca, are still doing excellent business at the Hippodrome, Great Grimsby. Included in the entertainment this week they have Sabino, a clever musical droll.

Dyson's Diorama has opened for a second week at the Hull Circus, and there was not a vacant seat in the whole house. This is not to be wondered at, for Mr. Dyson does not rely on a great past reputation, but is ever up-to-date. His program includes "Bonnie Scotland." These are very popular, but Mr. Dyson will provide an entirely new program nightly.

Mr. Sidney Carter's New Century Pictures, in the Picton Hall, William Brown Street, Liverpool, are attracting large and enthusiastic attendances. Gaumont's Chronophone is requisitioned for the display of new subjects, including "The Bedouin's Love Song," "The Blind Violinist," and a comic song or two. "The Police Dogs of Paris," "Victoria Falls," "Swan Life on the Thames," and other films were shown.

The Program for the week at Mr. J. Duckworth's entertainment, at the Central Hall, Colne, is as follows: "The Enchanted Glasses," "An Unwilling Dancer" ("I'll Dance the Cake Walk"?), "On Account of a Moth," "He would be an Athlete," "Operating a Railway," "Brown Moves," and many other subjects. It will be noticed that a large number of the films were only issued last week, and their presentation, at so early a date, speaks well for the enterprise of Mr. Duckworth.

Stoll's Panopticon continues to be a favourite resort of the Cardiff public while the American Bioscope Co's pictures are on the bill. The pictures being shown are decidedly up-to-date, "The Riding School at Saumur" was on the bill last week almost as soon as issued. It is well received. Other subjects are "The Adventuress," "The Advantages of Ju Jitsu" and many comics, and there are also a number of artistes.

Sheffield is well supplied with picture shows at present. The Jasper Redfern Co., are doing well at the Central Hall, "The Life of a Trout" and "Good for Evil" being their headliners. At the Albert Hall, Mr. Sydney Carter's New Century Pictures have entered upon a short season. Among the subjects he is showing are "A Trip to Switzerland," "He Would be an Athlete," "The Magic Press," "A Corsican's Daughter" and "Reedham Orphanage Boys' Drill." The steadiness of the subjects is generally commented on here.

Edinburgh is one of the best served towns in the country so far as picture shows go, and the entertainments provided by the Pioneer Co at the Operatta House, and by the New York Animated Picture Co. at Cooke's Circus are very popular. The former's latest additions are "Slave's Love," "Saved by a Pillar Box," Good for Evil," and "Lucky Jim." The latter is now showing "Lost in an Arizona Desert," "The Foster Father" and "The Vacuum Cleaner" in addition to the many successful films which have been kept on the bill.

At the Meeting of the Bath City Justices, at the Guildhall, the mayor announced that in those places where kinematograph exhibitions were given, the requirements of the London County Council in regard to such entertainments would have to be complied with. Copies of the regulation would be supplied to the licensees affected. Mr. B. R. F. Pearson, secretary to the Bath Floral Fete and Summer Band Committee, asked whether those regulations would apply to the Sydney Gardens (open air), and the Mayor replied in the negative.

Biddall's famous kinematograph exhibition opened in Strachan's Park last week, and attracted much attention in the district. The splendid exterior of the show, which is brilliantly illuminated, and the costly orchestrion—said to be the finest instrument of the kind ever seen in connection with any travelling establishment—have been eliciting the admiration of large assemblages. The entertainment provided inside the exhibition, too, is worthy of commendation, miles of animated pictures of an interesting, humorous, and thrilling, nature being thrown on the screen at every performance. The pictures are exceptionally clear, while they are practically free from that unpleasant flickering which in some exhibitions of the kind proves so trying to the eyes.

LONDON AND PARIS.

Cinematograph THE **Specialists.**

GAUMONT COY.

IN ALL THINGS **ELGE** FIRST & FOREMOST

Is the Eminence of Excellence.

Father Buys a Lawn Roller.

No. 617. Length 580 ft. Price £9 13s. 4d. net.

Ju-Jitsu.

The modern art of self-defence. Sensational and comic.
No. 606. Length 445 ft. Price £7 8 4d. net.

Falsely Accused.

No. 605. Length 555 ft. Price £9 5s. net.

The Irresistible Piano.

No. 1670. Length 410 ft. Price £6 16s. 8d. net.

A Shilling Short of His Wages.

No. 560. Length 400 ft. Price £6 13s. 4d. net.

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Books on Photography. B. F. (Sheffield) writes: (1) "Could you let me know of good books on photography, of value especially to a beginner with hand camera. (2) Can you say who are the makers of the Midg hand camera."

Answer.—(1) You would find either of the following useful, and they all sell at any photographic dealers at 1/- each. Burton's Modern Photography—Elementary Photography—Manual of Photography—Early Work in Photography—Photography in a Nutshell. If you wish later to obtain a very comprehensive volume, dealing with all branches in photography, get Cassell's "The Book of Photography," 12/-.

(2) Messrs. W. Butcher and Sons, Camera House, Farringdon Avenue, London, are the makers of the camera you name.

Temperance Subject. With reference to A. H. V's request for a temperance film subject, in our last issue, and our reply thereto, Mr. R. W. Paul draws our attention to a subject of his make, called "Buy your own Cherries," which we are informed took well when it was issued and still enjoys large sales. It is of a more distinctly religious tone than the other subjects mentioned last week, and has a number of good scenes showing the results of intemperance in a working man, and the difference in his home after he has signed the pledge. This is, so far, the only subject we have come across which seems specially made for temperance teaching work.

Ozobrome Lantern Slides. B.H.S. (York) writes:—"The following hint for the production of Ozobrome Slides may be of use to some of your readers. In my experiments which proved entirely successful, Solio paints were made from the negatives and these were fixed without toning. The ozobrome plaster was soaked in the solution for one minute and then squeegeed into contact with the prints, which had been previously soaked in water. They were kept under slight pressure between sheets of damp blotting paper for fully an hour. They were then immersed in cold water and a little later the two separated and the plaster squeegeed on to a plain cover glass and the two placed between dry blotters under slight pressure for nearly half an hour. The next operation consists in immersing the cover glass and its adhering plaster in a tray of water made slightly warm, and when the backing paper starts to come away, it is stripped off and development of the slide proceeded with without further application of warm water. There will be no image left on the backing paper as is the case in the carbon process, the ozotype plaster being much thicker and the penetrative power of the image forming silver less than that of the light used in printing carbon tissue. The soluble plaster is somewhat slow in coming away after the removal of the backing paper, but the process should not be hastened." The resultant slides were most excellent and the success of our subscriber should encourage others to employ the same process in the light of his experiments.

Lantern Optics. C. Welbourne Piper instances a number of misconceptions as to the optics of the projection lantern. The condenser should *not* form an image of the light at or near the node of the projection lens, as the necessary condition of the even illumination of the screen. The image will usually be found slightly in front of the lens, and its position varies considerably with the quality of the optical system and the distance of the screen.

Dark Patches on the Screen Due to wrong position of the light, actually have their cause in spherical aberration. The dark centre spot, produced when the light is too far back, arises from over correction or negative spherical aberration. A disc with dark margins, indicating a light too far forward, is characteristic of under corrected, or positive spherical aberration.

Another Fallacy Is that even illumination is secured when the cone of light from the condenser just fills the back lens of the projector, but it will usually be found that the cone only fills the back lens of the projector when a small disc is being projected upon a very near screen. It is not certain that there is any material advantage in a perfect condenser free from all aberration

To produce a perfectly even disc. Without any aid from the projector the condenser would have to be not only free from all aberration, but also so designed as to illuminate the slide or negative with perfect uniformity. If the latter condition were neglected the illumination of the slide would only be equivalent to that of a plane surface lighted from one small point of light. The illumination would fall off towards the margin and this effect would be repeated upon the screen, in the absence of any corrective action on the part of the projector. We should then either have to obtain a condenser of an almost impossible degree of perfection or rely to a certain extent on the projector. Even if we did obtain a perfect condenser the whole optical system would only work perfectly and in accord with the nodel theory for one fixed distance for the screen. Any variation of the distance would introduce aberration in the condenser beam and the projector would then have to be called in to correct it. It appears that it is owing to the imperfections of the two elements of the ordinary lantern system that we can attain such satisfactory illumination under a great variety of conditions provided only that the condenser and projector are well adapted to work together. The ordinary imperfect condenser has the further advantage that it does not require an extremely small source of light. A perfect condenser would not work perfectly in accordance with theory except with a light source of the smallest possible dimensions, which is not a desirable form of light for ordinary projection purposes with optical or enlarging lanterns. It is very commonly asserted that the smaller the light, the better is the result, but from the practical view of the practical lanternist or enlarger a very small light is anything but an advantage. What is wanted is a perfect representation upon the screen of first the one image plane of the slide or negative, but with a very small source of light we also get shadow images of every speck or imperfection on any of the numerous surfaces of condenser, plate, or cover glass. In the optical lantern the light passes through nine or ten such surfaces before it reaches the projecting lens and while only one of the surfaces is desired to be represented it is impossible to keep all the rest speckless. With a very small source of light even a small speck may be a complete obstruction and cast a black shadow, but with a larger source no ordinary defect can stop more than an inappreciable amount of light or give a definite shadow. Hence a light source of disc form and of moderate dimensions is by far the best for practical purposes.

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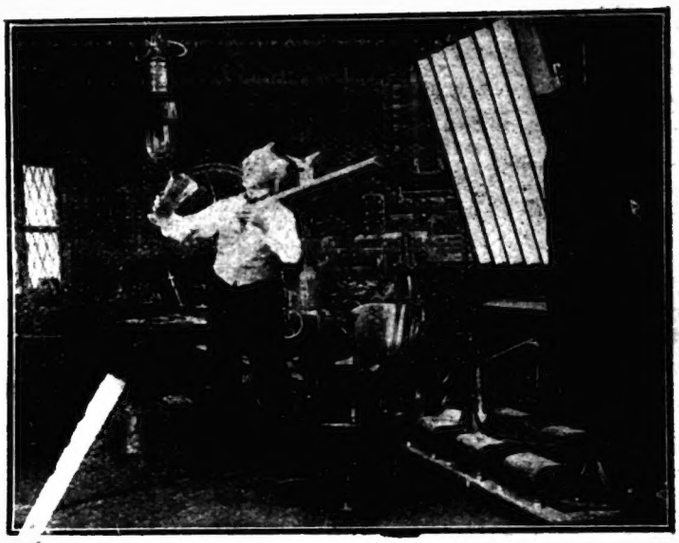

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Chemist experimenting in laboratory discovers wonderful invigorating fluid—Sprays himself, becomes extremely active—Takes liquid outside—Sees young lady struggling in water—Sprays party of swimmers who effect lightning rescue—A yawning clerk becomes a hustler with one application—A lazy coon wakes up—Gang of labourers become animated—Cab horse becomes a racer—Policeman and messenger boy are actually made to move through the agency of the galvanic fluid.

—— ***All Good, Wholesome Comedy.*** ——

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The Lost Umbrella	297	,,
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Review of Latest Productions.

An excellent collection of new subjects has been issued by Pathé Frères, to whose ingenuity in devising new effects there seems no end. "A Drama in Seville," one of the new subjects, is a good illustration of their cleverness in staging and photography. It might almost be described as two subjects in one, for the picture of the bull fight, which is one of its leading features, would be popular apart from the good plot cleverly worked round it. The story tells of a matador—the leading figure in the Spanish bull ring—whose lady love proves fickle. He finds her in a restaurant with another man, quarrels with the latter, and the two adjourn to the courtyard, where a duel in the Spanish fashion, with daggers and a cloak wound round the arm, ends in the matador wounding his rival. The lady goes off with the wounded man, and the matador despondently takes his way to the ring, and from his dressing room sends a reproachful note to the lady, in which he expresses a fear that his impending appearance in the ring will be his last. This communication the girl tears up, and with her lover makes her way to the ring to see the sport.

The following scene gives us glimpses alternately of the girl and her companions watching the bull baiting and of the actual scenes in the ring, which have been obviously taken from a real bull fight, and are a most realistic record of the Spanish national sport. Men with red cloaks madden the bull, lead it round the arena at a furious charge, and then avoid its rush with a quick turn. These events take place in many cases so close to the camera that one can distinguish the features of the men. Following this the picadors, mounted on worn-out horses and armed with lances, take their turn. This is one of the most disgusting features of the actual sport, for the feeble animals are quite unable to withstand the rushes of the bull, which customarily gores several of them. Fortunately, though several horses are seen being brought down, the objectionable parts have been omitted from the present film. After the picadors the bandilleroes take a turn, plant their spears in the bulls' shoulders, and make way for the matador, the hero of the story, whose place it is to give the coup-de-grace. This hero takes his place before the bull, and has raised his sword to give the blow, when the animal rushes at him, with head down, and hurls him into the air. The battered man is then carried to a room outside the ring, and expires in the presence of his repentant sweetheart, who afterwards indignantly dismisses the rival. This subject is undoubtedly one of the best of those issued this week, and should be seen.

Pathé's have also done well in the humorous line, "The Clever Tailor," and "Jane is Furious," both embodying new and diverting situations. The first is a trick film, in which a customer is clothed by the simple means of cutting pieces of cloth from a bale and throwing them on his person, where they take shape and together complete a coat. Further laughter is caused by the tailor's clowning assistant, who throws a length of cloth in the air, recvives it on his shoulders as its descends, and is then observed to be clothed in a sumptuous suit. "Jane" is a servant girl, whose temper is ruffled as the result of a difference of opinion with her mistress. In working off her resentment she causes a series of accidents, a page boy with a tray of dishes is brought to the floor, a coalman receives a push which causes him to discharge the contents of his sack upon the back of another servant, and a palm with its pot and stand is brought down in ruins before the family unite to chase the girl away. In the street a pastrycook's boy is bowled over, and, the pursuers falling over, Jane is enabled to hide in a trunk which an obliging porter puts at her disposal. When the pursuers open it it is observed to be empty, and they retire, whereupon the porter once more opens the trunk, Jane steps out, salutes him with a grateful kiss, and proceeds on her way.

In "Heart's Desire" a doctor's wife discovers that her husband has engaged in an intrigue with another woman, and leaves her home with the children. The remorseful doctor follows, and puts up in a hotel in the town where he expects to find his wife. He has barely signed his name in the visitors' book before his wife and children enter. On seeing the name, the wife falls in a swoon, and the authorities call the nearest medical man—who is, of course, the husband, and the concluding scene shows that a reconciliation has been effected. The many opportunities for dramatic situations presented by this subject have been well utilised, and several of the scenes are very pretty.

Cricks and Sharp have a series of pictures illustrating life on board the reformatory ship "Cornwall," beginning with the reception of a ragged urchin by the ship's officer, and ending with his discharge after a course of training. Some interesting glimpses are given of life on board, including the scrubbing of decks, sailmaking, exercising with the vaulting horse, "heaving the lead," climbing the rigging (this part taken from the "fighting top"), and band practice. This firm have also a short subject of a satirical colour, "Don't Go to Law." We see two yokels disputing about the ownership of a cow, one pulling it one way by the tail, and the other trying to lead it in the opposite direction. After an altercation, they each adjourn to lawyers, who assure their respective clients that they have the best possible case—and proceed to pile up the costs. The final scene shows the cow in the hands of legal men, who warmly shake each other by the hand, and the disputants are left desolate.

One of the most interesting features of the film trade, and one which cannot fail to be noticed by anyone who inspects subjects on a large scale, is the extent to which certain varieties of films have become associated with the names of particular firms. An instance of this is found in the Vitagraph Co.'s fondness for trick films, such as "The Haunted Hotel." We daresay many thousands have wondered how the effects in this subject were obtained. A film which the same firm has issued this week with the title, "Liquid Electricity," will probably prove as great a puzzle, and as big a success. In America we understand that it has been an even greater one. The film shows a chemist experimenting in his laboratory. After much labour he succeeds in obtaining an electric fluid, which he sprays upon himself. He instantly begins to move at something like a hundred times the normal speed, flies round the laboratory at lightning speed, and then, sitting in his revolving chair, flies round so rapidly that he becomes a mere blur. When the effect wears off, he looks out of the window, espies a number of road cleaners going about their business in a leisurely style, and sprays them, with results that the road is cleared in a few minutes. Proceeding, he encounters a number of labourers digging in the wood, and treats them with like results. Further on he finds a negro painting a fence very slowly. A few drops of the liquid, and the remaining space is whitened in some six strokes of the brush. The chemist next hurries a shopman, whose leisurely methods displease him, and then treats in turn an old cab horse, a messenger boy, and a policeman, these being the funniest of the scenes. The horse flies round and round in a circle with its cab, the messenger boy moves out of the picture as messenger boy never moved before, and the policeman, after spinning round and round a lamp post, shoots down the street as if pulled by a strong piece of elastic. We have no hesitation in classing this film as one of the best issued for a long time, and, unless he wishes to miss a good laughter maker, the showman should make a point of inspecting it.

The Vitagraph Co. s "Fountain of Youth" is also a subject of good quality. Two young lovers quarrel and part, to meet fifty years later in a park, where a beggar woman accosts them and, in gratitude for alms, leads them to the "Fountain of Youth." They enter the water in turn on her instructions, and emerge as they were fifty years before—a similar transformation taking place in the case of an old Jew who has followed them in, and who emerges as a young hawker with a tray of socks, buttons, etc. Then, alas! the scene changes to the park again, and the three old people wake up to find that the lost opportunities of their young days are gone for good.

"The Travelling Bed" is the latest Elgè comic. In the first scene we see a poverty stricken room, the occupant of which is being evicted by a number of policemen, together with his principal article of furniture, a large bed. This he begins pushing along the street and on the first hill which he reaches it rapidly gains speed, soon getting completely out of his control and proceeding faster and faster down the slope. A line of policemen draw across the road and brandishing their truncheons calls on the owner of the bed to halt, but the travelling bed scatters them right and left, leaving a number of belts and fragments of uniform behind it. Proceeding at a ever increasing pace, it upsets a number of wardrobes and other articles outside a furniture shop, leading to a scrimmage in which everyone seems to receive punishment with the actual cause of the accident. A stationary truck is also cannoned into and set in motion and the bed also narrowly escapes colliding with the vehicles in the crowded street where it finally comes to rest.

Gaumont's other issue this week is also of the comic variety. It is called "Father Buys a Lawn Roller." We see paterfamilias obtaining

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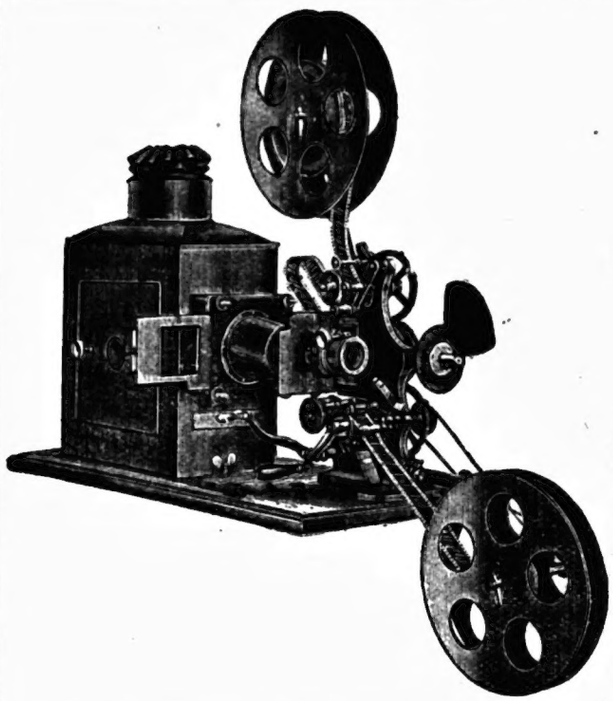

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this useful article—a large one—and entrusting it to two youths to deliver. The latter leave it outside a public house while they go inside for refreshment, and a cyclist cannons into it with the result that his machine is smashed to pieces and he himself is injured, and, after this auspicious start, the youths' nerves are apparently shaky. A hill causes them some difficulty, and the heavy roller, gaining momentum, drags one of the men down the slope, while the other capers ineffectually around, trying to stop it. They temporarily obtain relief by attaching the roller to the back of a cab, but are soon forced to abandon it and proceed on foot again. When their patron's villa is at last reached, they find the gateway too narrow to admit the roller, and in endeavouring to force it through bring down a brick pillar in ruins. On the way to the house they are so intent on their labour that a flower-bed is ruined and a number of plaster casts smashed, while the men and the roller at last both fall through a plank, which they have to use as a bridge, into a ditch, where they are discovered by the angry proprietor. Their tempers being sore at the series of mishaps which they have suffered, they sieze the latter and throw him in with his roller. The last scene shows the roller "Only Used Once—For Sale."

The Warwick Trading Co. have a particularly good subject in "Her Rival's Necklace"—indeed, this film strikes us as one of the best of the week. It is of special merit in the photographic sense, the indoor scenes being quite as well taken as those of the subjects staged in France, which are frequently held up as models. The subject is also tastefully toned in parts, and possesses a very good plot. The subject opens with a quarrel between two leading ladies at a theatrical rehearsal. One of them proceeds to her dressing room, where she is taking off a valuable necklace when a rough man breaks in, stabs her, and makes off with the necklace. The lady with whom she has quarrelled then comes in, with the intention of making peace, and discovers her rival on the floor. The manager of the theatre enters while she is in this position, and, remembering the quarrel, suspects her of the crime and locks her in the room while he goes for the police. The girl escapes through the window, reaches a cottage, and goes to a bedroom with the intention of staying the night. Hearing noises, she looks through the keyhole, and sees a rough looking man seated at the table showing the stolen necklace to his wife. The girl gets away from the cottage by throwing down the lamp, and meets a policeman to whom she tells her story, and the latter with an inspector, captures the man. The latter is taken to the bedside of the injured woman, recognised by her, and consigned to prison, and a reconciliation then takes place between the two women.

The topical interest is very noticeable in the Urban list this week, this firm having filmed the setting out of the *Mauretania* on her steam trials, the Robert-Weiss match at the National Sporting Club on the new arc-oval billiard table, and the two sons of the inventor of Diabolo in an illustration of the possibilities of the new game. In addition, they have issued a long subject giving scenes at Casa Blanca, and the strong section has also received an addition in "The Mad Heroine."

As the film which will be generally considered of greatest importance, we will notice the Morocco first. It is the most detailed record we have seen of the happenings at the seat of war, and is of good photographic quality, while some of the sidelights cast upon modern warfare are very illuminating, even if they rather shatter our ideas of the romance of the subject. Of this nature is the view given of the despatch of a wounded horse, which is led up to an officer and despatched with a revolver an incident which should help people to the realisation of the fact that war is not all brass bands and glory. The views of the dead and wounded being borne from the fighting line on mules have a similar value. The exhilirating side of war is well to the front, however, a vivid view being given of an Arab charge, which seems to have the Urban camera as its object. There are also a number of pictures of the French artillery in action, the guns rebounding several feet when they have been fired. Apart from the pictures of actual fighting, many interesting camp scenes are recorded. General Drude is seen interrogating a prisoner, the French native troops are shown landing, and drawn into line, Mulai Hamid, the uncle of the Sultan, comes into the camp as an envoy, and the French Minister makes a tour of Casa Blanca. There is also an interesting view of the ascent of the French military balloon. One has a high idea of the pluck of the operator who took this film, which must have been secured at considerable personal risk.

The match between Roberts and Weiss at the National Sporting Club was something of an event in the billiard world and the Urban film is a good record of the occasion. The subject is one in which a number of special difficulties presented themselves. The various colours in the composition were not calculated to make a good picture, yet in spite of these and other difficulties, a perfect picture was secured. Special lighting was arranged so as to secure images without contrasty effects, so common with the usual picture taken under artificial illumination. Further the lights were, so admirably distributed that detail is given even in the darkest corners of the subjects. Altogether it is a wonderful production and reflects much credit upon the Urban Co. for their enterprise in attempting so difficult a task, whilst results, once more seem to indicate the masterly way in which all the subjects by this firm are taken.

Much ink has been spilt over the new game, Diabolo, recently, and the general curiosity as to its possibilities should make the film which the Urban Co. have issued appreciated by audiences. They have secured the two sons of the inventor of the game to give an exhibition before the camera, and the resultant picture gives one a high idea of their skill and of the difficulties of the new sport. The reel is made to describe circles in the air, and to fly from one player's string to the other, very often being caught with the string held taut behind the back. The picture well bears out the statement that the game is a dangerous one for a novice.

The *Mauretania* is, for a short time at least, the largest ship afloat, and a proper interest attaches to her for that reason. The Urban film of the start for the recent speed trials gives one a good idea of the vessel's size. The film is only 100 ft. in length, but shows the ship being towed out to sea, and gives a picture of each part of her massive bulk as it came within the range of the camera.

"A Mad Heroine" opens with a happy family—mother, father, and little daughter—setting out for a day in the country. They stop at a way-side inn, to have refreshments, and here a weak-minded woman of the neighbourhood is attracted by the child and, with the mother's permission, caresses her. The little girl then goes off to play in the woods, while the mother and father settle down with books. In chasing butterflies, the little girl overbalances on the edge of a pool and falls into the water. The mad woman has been watching, and takes her from the water and carries her off to her own garret. The parents have meanwhile missed the child, and in their search come to the pool, and into which willing helpers dive to look for the child's body. A man who had met the woman with her burden, sees them and puts them on the right track They burst into the mad woman's room and find the girl there, and she tells the story of her rescue. A final scene shows the woman restored to her senses and enstalled as nurse to the girl she has rescued. Some of the scenery depicted in the subject is pretty, and the search for the girl is well done, the various actions all sustaining their parts with credit.

The Walturdaw Co. are having gratifying success with their Cinematophone, which seems to have already established itself with the showmen. We understand that orders show an increase each week, and a number of good subjects have recently been added to the repertoire of the instrument. This week this firm have added a film of country life to their list, with the title "The Farrier's Daughter." The heroine is engaged to an honest countryman, but leaves him for another man, with whom she goes off to town. The lover tracks her to his rival's house, and discovers that she is practically supporting the latter by her work, while he ill-uses her. A collision occurs between the two, which ends in the appearance of the police, but the countryman secures his bride, while the villain also receives his just deserts.

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